

## With The First Nighters

### "THE UNCHASTENED WOMAN"

Morosco's faculty for picking plays and people was again demonstrated to us early in the week with the arrival of Emily Stevens in Louis K. Anspacher's remarkable portrayal of certain marital adventures entitled "The Unchastened Woman."

The play was quite the most artistic offering provided for theatre-goers for several months, and that fact, coupled with the knowledge that it made an appeal to the intellect was probably responsible for so few of them seeing it, for there was a circus in town the same night, and what chance has art in competition with the cavorting of lovely leopards?

Mr. Anspacher's play is really a series of ordinary situations in modern life, but the powerful treatment of the theme, and the perfect naturalness, together with the cutting wit that seems to be a combination of the varied styles of several modern dramatists,—most of them foreign, makes the play one of absorbing interest, and the new star with a company that is perfection itself complete the triumph.

Miss Stevens' portrayal of a familiar type of modern woman is brilliant in the extreme. Cold, calculating, of parasitical tendencies, though rich in her own right, self-assured, selfish, keen, bitter, and happy in a way in the knowledge that marriage has given both herself and her husband perfect liberty, she moves through life making practically everybody with whom she comes in contact unhappy, doing as she pleases and baffling her liege lord because she has something on him; or, in her own words, "you have broken all vows but one, and I have kept all mine but one."

The Stevens individuality is thoroughly distinctive, and by every word or act and trick of expression her picture of Mrs. Knolys is perfect in its heartlessness. Her little laugh of triumph alone when, through her wit and poise, she commands a situation is enough in itself to make a man of feeling fight.

She is surrounded by a company headed by H. Reeves-Smith, well remembered with Mrs. Fiske in other days, that must have been selected with the greatest care, for each member of it is just the person for the particular role assigned.

Miss Emilie Polini, Louis Bennison and Harsard Short are of special note after Reeves-Smith, and Jennie Lamont, Ruth Rose and Isabel Richards complete a most unusual cast.

### PANTAGES

There are three headliners to top the week's bill at the Pantages theatre according to the press agents and if you don't believe them go and take a look for yourself. You won't have any quarrel this time with the gentlemen who are sometimes accused of excessive optimism.

Chris Richards, "The Seven Bricks" and "The Packard Four" are said headliners. Mr. Richards is a fun manufacturer. He is placed by many in the class with Charlie Chaplin when it comes to producing laughs and has, like that hero, splendid moving picture faculties. He has been engaged by Alexander Pantages for the new Pantages comic movies. He does not have to talk to make his audience laugh, although when he does he always scores. Mostly he only stands up on the stage and is.

The Seven Bricks are bounders—in the literal sense of the word. Also they are bouncing acrobats and have some sensations and some new tricks to offer for their few minutes of entertainment.

The third in the series of high salaried ladies and gentlemen who are engaged to make the time

fly are the Packard Four, two maids and two men who sing, dance and otherwise disport themselves evidently quite to the satisfaction of those who get by the box office.

Emmett and Emmett have an Irish setting for the singing of some Irish ballads and they are assisted by live ravens, doves and a dog.

Violet and Charles have the acrobatic number this week and are seen in some whirling turns. The Hirschhoff troupe of Russian gypsies present national dances which require agility and much speed in the execution.

### WILKES THEATRE

Mrs. Wiggs of Cabbage Patch fame, presented this week at the Wilkes theatre, is always good for the blues and the reputation of the play has not suffered at the hands of the Wilkes stock company.

Miss Merle Stanton is seen in the leading part, that of Mrs. Wiggs. It is by far the best thing she has done since coming to the Salt Lake branch of the Wilkes circuit. She mothers the whole "patch" in their troubles and smiles her own away when they hit hard.

One is inclined to feel that Miss Claire Sinclair is just a little bit too much of a Miss Hazy, but the audiences screamed with laughter all week just looking at her.

Several children were added to the company for this production, some of them having been seen before with the regular players. They brighten up the story considerably. There are twenty-five characters in all, one of the largest casts of the season.

Paul Harvey as Mr. Stubbins, the matrimonial

bureau husband of Miss Hazy is rather hard to manage as a fallen hero. His make-up is a work of art. Miss Nana Bryant is pretty stiff for the girlish part of Lovey Mary and too dignified. She is not as convincing as she has been in some of her other parts.

Ferdinand Munier is Mr. Wiggs and a pretty good one. Mrs. Schultz, essayed by Mae Gennette, is among the best characterizations of the production. Miss Gennette is a stranger to the Wilkes patrons. Charlotte Treadway is seen as Miss Lucy with some becoming hats, Cliff Thompson as Billy Wiggs, Ancyn McNulty as Chris Hazy and others of the company in minor parts.

### ORPHEUM

Marked by a mediocrity, characteristic of the Orpheum bills as the warm weather approaches, is that at the house this week, though there are some scintillating performers who shine more brilliantly by comparison. Bonita and Lew Hearn, for instance, in their bit of musical comedy. Bonita is as attractive as ever, and Lew Hearn just as funny, and the two of them received a great welcome from their host of Salt Lake friends. They haven't changed their act a great deal, but apparently it hasn't been necessary, for they are most entertaining in anything they do, and their work is always illuminating.

In "The Red-Fox Trot" there is a great card in the personality of Ernest Wood, who plays Mr. Fillary, who is the social gangster to the letter; a clever dancer and the funniest kind of a chap. He is the star in the sketch in which George Howell and Marion Tanner also appear.

The bill opens with Miss Catherine Powell,

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